1896
June 13
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CATALOGUE

OF THE

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OF

PICTURES

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—o—

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CATALOGUE.

On SATURDAY, JUNE 13, 1896,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

BIRKET FOSTER.

1 THE MARKET PLACE, Toulon
5½ *in.* by 4 *in.*

BIRKET FOSTER.

2 CHARTRES
5½ *in.* by 4 *in.*

COPLEY FIELDING.

3 LANDSCAPE, with river
16½ *in.* by 21½ *in.*

C. STANFIELD, R.A.

4 GHENT
Signed
8½ *in.* by 12½ *in.*
Engraved in Heath's 'Picturesque Annual,' 1833

F. TAYLER.

5 SETTERS AND DEAD RABBITS
16 *in.* by 20 *in.*

E. FRÈRE, 1869.

6 EXPECTATION
15 *in.* by 11½ *in.*

E. FRÈRE, 1869.

7 THE NEW BOOTS
13 *in.* by 11 *in.*

E. WARREN.

8 AUTUMN IN THE WOODS
42 *in.* by 29 *in.*
Exhibited at the New Society of Painters in Water-Colours, 1868

L. HAGHE.

9 READING THE NEW SONNET
16 *in.* by 24 *in.*
Exhibited at the New Society of Painters in Water-Colours, 1869

VICAT COLE, R.A., 1867.

10 A SURREY HEATH: Autumn
15½ *in.* by 23½ *in.*

SIR J. GILBERT, R.A.

11 THE RETURN OF THE EXPEDITION
19½ *in.* by 26 *in.*
Exhibited at the Society of Painters in Water-Colours, 1861
From the Collection of G. J. Rodgers, Esq., 1867

CARL HAAG.

12 ELIEZER RETURNING FROM HIS MISSION

"And Rebekah arose, and her damsels, and they rode upon the camels, and followed the man: and the servant took Rebekah, and went his way."—*Genesis*, xxiv. 61.

43 *in.* by 31 *in.*

Exhibited at the Royal Society of Painters in Water-Colours, 1884

PICTURES.

C. SEILER.

13 A Cavalier

Signed

Panel—9 *in.* by 6¼ *in.*

C. KIESEL.

14 An Inmate of the Hareem: Head of an Eastern woman

Signed

Panel—13 *in.* by 10 *in.*

L. DEUTSCH.

15 An Egyptian Dealer in Bric-a-Brac

Signed, and dated 1884

Panel—15¾ *in.* by 11 *in.*

A. SCHREYER.

16 Horses Frightened by Fire

Signed

Canvas—47½ *in.* by 76 *in.*

W. HILTON, R.A.

17 NATURE BLOWING BUBBLES FOR HER CHILDREN

"Blow sportive bladders in the beamy sun,
And call them worlds! and bid the greatest show
More radiant colours in their worlds below:
Then, as they break, the slaves of care reprove,
And tell them, such are all the toys they love."
The Library, by Crabbe.

Canvas—68 *in.* by 89 *in.*
Exhibited at the Royal Academy, 1821
From the Collection of Sir J. Swinburne, 1861

ANGELICA KAUFFMAN, R.A.

18 PORTRAIT OF MRS. YATES
Signed, and dated Rome, 1794
Canvas—50 *in.* by 36½ *in.*

ERSKINE NICOL, A.R.A.

19 INTERIOR OF AN IRISH INN
Signed, and dated 1859
Canvas—11¼ *in.* by 15 *in.*

R. ANSDELL, R.A.

20 WOODCOCK SHOOTING
Signed, and dated 1865
36½ *in.* by 23½ *in.*
Exhibited at the Royal Academy, 1865

R. ANSDELL, R.A.

21 CROSSING THE FORD, Seville
Signed, and dated Seville, 1858
Canvas—41 *in.* by 77½ *in.*
Exhibited at the Royal Academy, 1858
From the Collection of J. M. Threlfall, Esq., 1864

lyns

SIR E. LANDSEER, R.A.

22 THE TRICKSTER
$27\frac{1}{2}$ *in.* by $35\frac{1}{2}$ *in.*
Painted in 1873
From the Collection of Lord Cheylesmore
Exhibited at Burlington House, 1874

120

Langenbach

T. CRESWICK, R.A.

23 A MOUNTAIN PASS
Signed, and dated 1861
$27\frac{1}{2}$ *in.* by $34\frac{1}{2}$ *in.*
From the Collection of J. M. Threlfall, Esq., 1864

110

Sampson

DAVID ROBERTS, R.A.

24 INTERIOR OF THE CATHEDRAL OF SEVILLE DURING THE CEREMONY OF CORPUS CHRISTI
$23\frac{1}{2}$ *in.* by 16 *in.*
The picture was painted during a residence at Seville in 1833

150

Agnew

JOHN PHILLIP, R.A.

25 THE HIGHLAND REAPER
Panel—24 *in.* by $16\frac{1}{2}$ *in.*

25

Agnew

JOHN PHILLIP, R.A.

26 SPANISH BEGGARS IN A CHURCH
$35\frac{1}{2}$ *in.* by $27\frac{1}{2}$ *in.*

65

Moody

SIR JOHN GILBERT, R.A.

27 DON QUIXOTE AND SANCHO PANZA
Signed, and dated 1840
29 *in.* by $24\frac{1}{2}$ *in.*

75

Agnew

F. GOODALL, R.A.

28 THE POST OFFICE: Reading News of the War
Signed, and dated 1849–51
33½ *in.* by 45½ *in.*
From the Collection of J. M. Threlfall, Esq., 1864
Engraved by C. W. Sharpe

F. GOODALL, R.A.

29 CRANMER AT THE TRAITOR'S GATE

"On thro' that gate misnamed, thro' which before
Went Sidney, Russell, Raleigh, Cranmer, More."
Rogers.

Signed, and dated 1856
42½ *in.* by 72 *in.*
From the Collection of J. M. Threlfall, Esq., 1864
Exhibited at the Royal Academy, 1856
Engraved in line by Edward Goodall

B. W. LEADER, A.R.A.

30 ON THE WYE
Signed, and dated 1887
17 *in.* by 25½ *in.*

E. LONG, R.A.

31 A STREET SCENE IN MADRID
56 *in.* by 84 *in.*

VICAT COLE, R.A.

32 NOON IN THE CORN FIELD
Signed, and dated 1865
15½ *in.* by 23½ *in.*

KEELEY HALSWELLE.

33 THE BLASTED TREE
25 *in.* by 14½ *in.*

KEELEY HALSWELLE.

34 "IL MADONNAJO": Image seller of the kingdom of Naples
Signed, and dated 1873
29½ *in.* by 44 *in.*
Exhibited at the Royal Academy, 1873

HON. J. COLLIER.

35 TIGER CROUCHING
Signed, and dated 1885
27½ *in.* by 35½ *in.*

HON. J. COLLIER.

36 PHARAOH'S HANDMAIDENS
Signed
50 *in.* by 40 *in.*
Exhibited at the Grosvenor Gallery, 1883

COLIN HUNTER, A.R.A.

37 WINTRY WEATHER
Signed, and dated 1894
26½ *in.* by 44½ *in.*
Exhibited at the Royal Academy, 1894

J. B. BURGESS, R.A.

38 "UNA LIMOSNITA POR EL AMOR DE DIOS"
56 *in.* by 43½ *in.*
Exhibited at the Royal Academy, 1885

E. W. COOKE, R.A.

39 CHIOGGIAN FISHING VESSELS, running into the Lagune of Venice on the approach of a borasco, or violent squall, on the Adriatic

Signed, and dated 1856

41½ *in.* by 66 *in.*

From the Collection of The Right Hon. Lord Londesborough, 1884

Exhibited at the Royal Academy, 1856

J. C. HOOK, R.A.

40 CATCHING SAND-LAUNCE

Signed, and dated 1884

34 *in.* by 56½ *in.*

Exhibited at the Royal Academy, 1884

T. S. COOPER, R.A.

41 IN THE CANTERBURY MEADOWS, cattle, sheep and goats in the foreground

Signed, and dated 1856

Canvas—36 *in.* by 59½ *in.*

From the Collection of J. M. Threlfall, Esq., 1864

E. J. POYNTER, R.A.

42 KNUCKLEBONES

Signed, and dated 1891

10¼ *in* by 16 *in.*

Finished study for the picture exhibited at the New Gallery, 1891

E. J. POYNTER, R.A.

43 ON THE TEMPLE STEPS

Signed, and dated 1889

30 *in.* by 20½ *in.*

Exhibited at the Royal Academy, 1890

L. ALMA TADEMA, R.A.

44 EXPECTATIONS

Exhibited at the Grosvenor Gallery, 1885

Exhibited at the Corporation Art Gallery, Guildhall, 1895

Engraved by L. Lowenstam

SIR FREDERIC LEIGHTON, P.R.A.

45 LISTENING

24 *in.* by 19½ *in.*

Exhibited at the Royal Academy, 1895

SIR J. E. MILLAIS, P.R.A.

46 "THE LITTLE SPEEDWELL'S DARLING BLUE"

38 *in.* by 28 *in.*

Exhibited at the Royal Academy, 1892

JOHN LINNELL.

47 GRAND LANDSCAPE IN WALES

Signed, and dated 1863

38½ *in.* by 53½ *in.*

From the Collection of the late S. Mendel, Esq.

Exhibited at the Royal Academy

DAVID COX.

48 MOORLAND LANDSCAPE, across which a shepherd drives a flock of sheep; a fine breezy sky

Signed

Panel—8½ *in.* by 10½ *in.*

Lyns

330

J. STARK.

49 A COUNTRY LANE. A rough and sandy country lane, in which some sheep stray, leads into a field, at the entrance to which is a boy

$10\frac{3}{4}$ *in.* by $14\frac{1}{4}$ *in.*

Vokins

PATRICK NASMYTH.

50 VIEW IN KENT. Landscape with a cottage to the left, in front of which a man leans on the railing and talks to another on the other side, whose white horse stands by; to the right a man by a shed is stacking hop-poles; a shallow stream runs swiftly over a stony bed across the foreground, on the further side of which is a flock of geese

510

Panel—$11\frac{1}{4}$ *in.* by $15\frac{3}{4}$ *in.*

Agnew

CLARKSON STANFIELD, R.A.

51 A GUARDA COSTA, riding out the gale off Fuentarabia, at the mouth of the Bidassoa, Basque Provinces

Canvas—48 *in.* by $71\frac{1}{2}$ *in.*

From the Collection of the Right Hon. Lord Londesborough, 1884

Exhibited at the Royal Academy, 1856

See Illustration

2.300

Agnew

J. CONSTABLE, R.A.

52 THE EMBARKATION OF GEORGE IV. FROM WHITEHALL, on the occasion of the opening of Waterloo Bridge, June 18, 1817

Canvas—58 *in.* by 93½ *in.*

Large sketch for the finished picture

See Illustration

J. M. W. TURNER, R.A.

53 SEA PIECE: Rough sea. Two boats in the foreground; a third, on the right, is sailing towards the spectator; land in the distance to the right; a squall coming up from the left

Canvas—17½ *in.* by 23 *in.*

Exhibited at Burlington House, 1890 *and* 1896

From the Collection of the Rev. B. Gibbons

Painted for "the inimitable Jack Bannister" the comedian, from whose family it was purchased by Mr. Gibbons

See Illustration

J. M. W. TURNER, R.A.

54 ROCKETS AND BLUE LIGHTS (CLOSE AT HAND) TO WARN STEAMBOATS OFF SHOAL-WATER

Canvas—35½ *in.* by 47½ *in.*

From the Collections of John Naylor, Esq., of Hooton Hall, Chester, and H. McConnel, Esq., of Cressbrook, Derbyshire, 1886

Exhibited at the Royal Academy, 1840

Exhibited at the British Institution, 1841

See Illustration

EARLY ENGLISH.

55 PORTRAIT OF A LADY

RICHARD COSWAY, R.A.

56 LADY CAREY. Three-quarter figure, seated, the head slightly turned to the right

Oval—14 *in.* by 10¾ *in.*

SIR W. BEECHEY, R.A.

57 FREDERICA CHARLOTTE CATHERINE, DUCHESS OF YORK. Eldest daughter of the King of Prussia, married in 1791, Frederick, Duke of York, second son of George III.; three-quarter length, seated, in a white dress ornamented with gold, and with a gold necklace; she holds a letter in her left hand, whilst others lie on a table to her left

Canvas—35 *in.* by 27 *in.*

Presented to Mrs. Gwyn by Her Royal Highness

From the Collection of James Price, Esq., 1895

See Illustration

J. HOPPNER, R.A.

58 PORTRAIT OF A LADY. Three-quarter length, seated in landscape under tree, facing front; right elbow rests on a stone parapet; wears a low-necked, short-sleeved, white dress with high waist; coral necklace; veil over her head and hanging down on the right; left hand, on which is long tan-coloured glove, hangs by side

45 *in.* by 34¼ *in.*

See Illustration

G. ROMNEY.

59 JAMES OLIVER. Half-length, in blue Windsor uniform, white lace cravat, powdered hair

25 *in.* by 30 *in.*

See Illustration

59

G. ROMNEY.

60 MRS. OLIVER (*née* Miss Shakespear). Full-length figure of a lady, seated in a landscape, a veil over her head; brown dress, with under bodice of white; a baby asleep in her lap: stormy sky

49½ *in.* by 39½ *in.*

Painted in 1785

Mentioned in the 'Memoirs of George Romney' by the Rev. John Romney

See Illustration

G. ROMNEY.

61 LADY URITH SHORE. Three-quarter length, seated in a landscape beneath trees; white dress embroidered with gold flowers; over this is a light blue mantle bordered with ermine; figure turned slightly to the left

Canvas—49 *in.* by 39 *in.*

From the Collection of James Price, Esq., 1895

See Illustration

61

G. ROMNEY.

62 MISS HARRIET SHORE. Half-length, seated in a landscape in a white dress and cap, and a blue sash; her loosely arranged hair falls down her back; the figure turned slightly to the left

Canvas—29½ *in.* by 24 *in.*

Exhibited at Burlington House, 1894

From the Collection of James Price, Esq., 1895

See Illustration

G. ROMNEY.

63 CONTEMPLATION: Portrait of Lady Hamilton. Half-length figure, turned to the left, her elbows resting on a table on which is an open book; white dress, with a blue band at waist, and a white veil over her head; the chin resting on the right hand; head slightly turned towards the spectator

Canvas—23½ *in.* by 18½ *in.*

From the Collection of John Cawardine, Esq.

See Illustration

63

T. GAINSBOROUGH, R.A.

64 A GRAND LANDSCAPE: A view at Schockerwick, near Bath. Three cows and a goat are in the foreground by a pool; in the middle distance more cattle, followed by a boy; to the right a youth, who leans against a rock, is in conversation with a girl; distant hilly landscape

Canvas—47 *in.* by 58 *in.*

Exhibited at Burlington House, 1882

See Illustration

T. GAINSBOROUGH, R.A.

65 DOROTHEA, LADY EDEN. Daughter of Peter Johnson, Esq., Recorder of York; married in 1740, as his second wife, Sir John Eden, fourth Bart.

Half-length figure, seated, turned slightly to the left, her hands crossed in front of her, the left one resting on a book; lilac low-cut dress, scarf thrown loosely round her; the hair, powdered and entwined with blue ribbon, turned up; loose curls fall over either shoulder

Canvas—29½ *in.* by 24 *in.*

Exhibited at Burlington House, 1878 *and* 1887

Exhibited at the Grosvenor Gallery (*Exhibition of Gainsborough's Works*), 1885

See Illustration

T. GAINSBOROUGH, R.A.

66 MR. AND MRS. DEHANEY AND THEIR DAUGHTER, members of a family who were formerly owners of Hayes Place, Kent.

Mrs. Dehaney, in a square low-necked pink dress, is seated; her husband stands beside her, whilst between, standing on her mother's chair and holding her father's hand, is their child, in a white dress with a blue sash, and wearing a cap; life size, full-length figures

93 *in.* by 57 *in.*

Exhibited at the Grosvenor Gallery, 1885

See Illustration

SIR JOSHUA REYNOLDS, P.R.A.

67 CHARLES MANNERS, FOURTH DUKE OF RUTLAND. Born 1754; son of the famous Marquess of Granby; succeeded his grandfather as fourth Duke, 1779; a great lover of the fine arts: he gave Sir Joshua 1200*l.* for his 'Nativity'—an enormous price at that time. Died 1787, when Lord-Lieutenant of Ireland, aged 33.

Full length, standing facing to the right, in his robes, with wand of office over his shoulder; his left hand rests on a table, on which is a hat with large white plumes; background of crimson curtain to the right, with landscape to left

92½ *in.* by 57 *in.*

Engraved in mezzotint by W. Dickinson

See Illustration

SIR JOSHUA REYNOLDS, P.R.A.

68 BARBARA, COUNTESS OF COVENTRY. Fourth daughter of the tenth Lord St. John, of Blethsoe; married in 1764, George William, sixth Earl of Coventry, as his second wife, his first wife having been Maria Gunning, the great beauty, who was painted by Sir Joshua in 1758, and died in 1760. The second Countess, according to 'The Pocket-Books,' sat to Sir Joshua in the October of 1764, just after her marriage, and in the following January.

Three-quarter length figure, standing in a landscape, the head turned over the left shoulder; low-necked white dress, with a drop pearl ornament at the bosom; a gauge scarf embroidered with gold over one shoulder; the right arm rests on a crimson robe lined with ermine, which is thrown round her and partly covers a stone coping; the left hand clasps the right wrist

Canvas—49½ *in.* by 39 *in.*

Engraved in mezzotint by James Watson, and also by Spicer

Exhibited at Burlington House, 1896

See Illustration

SIR JOSHUA REYNOLDS, P.R.A.

69 THE HON. MARY MONCKTON. Youngest daughter of John, Viscount Galway; married in 1786, as his second wife, Edmund, seventh Earl of Cork, died 3rd May, 1840, aged 94. When Dowager Lady Cork, her pleasant parties in Old Burlington Street were frequented by all the celebrities of the day. She was generally dressed on those evenings in white muslin, with blue bows and sash.

Full length, seated, facing the spectator, on a stone bench in a landscape; her left arm rests on a pedestal on which is a vase; she holds her forefinger to the corner of her mouth; white dress, gold-embroidered scarf, blue cloak thrown round her; at her feet lies a spaniel

Painted in 1779

Canvas—93 *in.* by 57½ *in.*

Formerly the property of Edward P. Monckton, Esq.

Exhibited at Burlington House, 1888

Engraved in mezzotint by John Jacobé, 1781, *and by S. W. Reynolds*

Tom Taylor in the 'Life of Sir Joshua Reynolds,' written in conjunction with C. R. Leslie, R.A., speaks of this picture as "One of the best preserved full lengths I have seen."

See Illustration

70

SIR JOSHUA REYNOLDS, P.R.A.

70 MRS. MATHEW. Wife of the Rev. H. Mathew, Minister of Percy Chapel, Charlotte Street; a friend to, and patroness of Art, and the first to notice and encourage Flaxman.

Whole-legth, standing, facing to the left; light-coloured dress, cut low, her left hand resting on her hip; a string of pearls over her right shoulder, looped at the bosom and continued to the left side; a dog gambols by her side and looks up at her; immediately behind her a tree rises; water and wooded landscape in the background

Painted in 1777

Canvas—92 *in.* by 56 *in.*

Left by Sir Joshua to his niece Mary Palmer, afterwards Marchioness of Thomond

From the Collections of Mr. Wynn Ellis, and of Caroline, Duchess of Montrose

Exhibited at Burlington House in 1871 *and in* 1882

Engraved in mezzotint by W. Dickinson

See Illustration

ARTOIS.

71 GRAND LANDSCAPE, with a river. Three figures are on a road in the foreground, one of whom rests by the way; in front of them a dog drinks at a pool, and beyond, a man is seen fishing; to the right, under the shade of some trees, a man, stooping down, quenches his thirst at a small cascade; between the trees, to right and left of the picture, a distant hilly landscape with a mansion in mid-distance is seen

Canvas—76 *in.* by 89 *in.*

CARLO MARATTI.

72 Portrait of Pope Clement IX. (Rospigliosi). Half-length figure, in red robes trimmed with ermine, and a red baretta; the right hand holds a book; small grey beard and moustache

Canvas—32 *in.* by 26 *in.*

MARIESCHI.

73 The Grand Canal, Venice, with St. Mark's Place and the Palace

Canvas—22½ *in.* by 43½ *in.*

F. GUARDI.

74 A Gondola Race on the Grand Canal, Venice. The view is taken in the direction of the Ponte Rialto, on the left of the Palazzo Balbi

Panel—9¾ *in.* by 13¾ *in.*

From the Collection of Sir Andrew Fountaine, Narford Hall, Norfolk, 1894

Exhibited at the Venetian Art Exhibition, New Gallery, 1894–5

N. LARGILLIÈRE.

75 Portrait of James Francis Edward Stuart, known as the Chevalier de St. George, or the Old Pretender, son of James II. by his second wife, Mary of Modena; born June 10, 1688, at St. James's Palace; married in 1719 to Clementina Maria Sobieski, granddaughter of John III., King of Poland. Died at Rome.

Nearly full length, in armour, standing, his head bare, his left hand resting on his helmet; landscape background with a skirmish going on; and beyond, to the right, some buildings

62½ *in.* by 50 *in.*

MIREVELDT.

76 Portrait of William of Nassau, Prince of Orange, surnamed for his singular discretion and reticence, "the Silent." Founder, and First Stadholder of the Dutch Republic; born at the Chateau of Dillenburg in Nassau, in 1533; assasinated at Delft, in July 1584.

Full-length figure, in robes of office, lace ruffle and black skull cap

78 *in.* by 47 *in.*

VANDYCK SCHOOL.

77 Portrait of a Man, three-quarter length, standing, facing slightly to the left; black dress with white ruff; left hand on hip; right, in which is a book, by his side; small pointed beard and moustache; background of crimson curtain

49 *in.* by 39½ *in.*

VANDYCK SCHOOL.

78 Henrietta Maria, Princess of France and Queen to King Charles I., Daughter of Henry IV. and Mary de Medicis; born at Paris in 1609, married the Prince of Wales, afterwards Charles I., in 1625; died at the convent of Chaillot in 1669.

Full length, standing slightly turned towards the left; her right hand rests on a table covered by a black velvet and gold cloth, on which is a bowl with roses; low-necked black satin dress, with white stomacher ornamented with pearls and other jewels, the skirt trimmed with ermine, a robe over her shoulder is also lined with ermine; pearl necklace and earrings; hair in ringlets over forehead. Crimson curtain and pillars as background to the left, and landscape with trees to the right

93 *in.* by 56½ *in.*

SIR ANTONIO MORE.

79 PORTRAIT OF PRINCESS, AFTERWARDS QUEEN ELIZABETH. Three-quarter length, standing, slightly facing to the left, in a richly jewelled black velvet surcoat over a pale rose-colour satin petticoat, with puffed and slashed sleeves; small jewelled head-dress, open small ruff; the right hand rests on a table, while the left, holding a pair of gloves, hangs by her side; dark background

Panel—44 *in.* by 34 *in.*

From the Collection of Sir Andrew Fountaine, Narford Hall, Norfolk, 1894

Exhibited at the National Portrait Exhibition, 1866

Exhibited at Burlington House, 1880

Described by Dr. Waagen, 'Art Treasures,' vol. III., page 429

F. POURBUS.

80 A YOUTHFUL KNIGHT OF THE ORDER OF SANTIAGO OF SPAIN. Full-length life-sized figure of a boy standing on a bare pavement, in front of a chair on which is hung a grey felt hat adorned with a white and red feather; he wears a long white cloak, on the front of which is the red cross of Santiago, and Vandyck collar; his left hand grasps the hilt of his sword, the cloak on that side being raised and thrown over his arm, reveals an under-dress of crimson, with white leggings and shoes; deep crimson background.

A remarkable picture, painted in a very silvery tone and delicately modelled. Much commended by Dr. Passavant in his 'Kunstreise durch England,' page 175, but erroneously styled A Youthful Knight of St John.

It was the form of cross which Philip IV. bestowed upon Velasquez by means of a red paint-brush applied to the artist's own portrait, according to the well-known anecdote (see Stirling's 'Spanish Papers,' vol. ii. pp. 651 and 657). This same cross also appears on a portrait of Ribalta belonging to Sir Wm. Eden, Bart., which was No. 230 of the Manchester Exhibition in 1857. It was again conspicuous on a portrait attributed to Van Dyck, dated 1630, in the collection at Warwick Castle.

54 *in.* by 41 *in.*

From the Blenheim Palace Collection, 1886

I. OSTADE.

81 A CAVALIER, with long boots, plumed hat and holding a cane, stands near a cask by which are three boors, one of whom seems to be offering him money; a woman with two children kneels in front; to the left a soldier, seated on some stone steps, smokes a pipe

Signed, and dated 1644

19 *in.* by 24 *in.*

JAN STEEN, 1667.

82 THE GUITAR LESSON: Interior of a room. To the left a young lady in a white satin dress, and with feathers and pearls in her hair, is seated near a table covered with a rich cloth, on which is seated a young man in red breeches (from the pocket of which protrudes a flute), and buff coat, apparently instructing her; one foot rests on a bench on which is an open music book with the signature of the artist, and date 1667; behind them is an older woman, whilst an old man is listening at a half-open door to the right; a bed to the left

24 *in.* by 20 *in.*

This picture is in the Master's finest Metzu time

From the Collections of Richard Foster, Esq., of Clewer Manor, 1876, *and S. Addington, Esq.*, 1886

Exhibited at Burlington House, 1880

FINIS.

London: Printed by William Clowes & Sons, Limited, Stamford Street and Charing Cross.